12: Taking Stock

A. How Far We've Come!

1. Class title 1 (Dawn of the Century march)

That was the *Dawn of the Century* march by **Edward Taylor Paull** (1858–1924), whom Wikipedia has no hesitation in calling "a minor American composer"; originally written for piano, it is here arranged for four trumpets, all played by this same man, **Alex Lindon**. We are in 1900, looking ahead to the Twentieth Century, which I see as a watershed moment in the arts, as in so much else.

2. Dicksee: *The Two Crowns* (1900, Tate) and Eakins: *Salutat* (1898, Andover)
3. — the same, with backwards/forwards label

You will remember this comparison that I put on the website: two pictures painted around 1900, one British, one American. The painters are **Sir Frank Dicksee** (1853–1928) and **Thomas Eakins** (1844–1916). Both show warriors, but in quite different contexts. One looks back to medieval times; the other is a prize-fighter in a Philadelphia fight club. One is all-out fantasy, the other as realist as you can get. Looking forwards, looking back, the view from 1900.

4. Flags, with backwards/forwards label

The first hour of the class will be devoted to looking backwards; the second to looking forward. And first, *we* will be the ones looking back, with a few 1800-to-1900 flip-charts to remind ourselves how far we've come. Mind you, I'm not suggesting that the course of the century is neccessarily one of improvement, though in some instances it is—the abolition of slavery, the growth in women's rights. But I admit to making some value judgements; the red arrows on a few of the slides are my estimate of which country is in the lead in each period; we shall often see a shift in dominance from Britain to America. The flip-charts that follow roughly match the main topics of the course. They move from political themes to artistic ones, though I have only chosen topics where there is a significant difference between the two periods and/or the two countries.

5. Flip chart: Geopolitical

1800: Ireland is incorporated into the United Kingdom (England, Wales, Scotland) in 1801. Britain has accepted the secession of its American colonies, but residual tensions will lead to the **War of 1812**. Britain retains a vast network of overseas territories, exercising dominion by a variety of means, including rule (as in India) by private companies. Meanwhile in America, the **Louisiana Purchase** (1803) greatly adds to the territory of the original colonies, and the **Monroe doctrine** (1823) will assert American hegemony in its hemisphere (and non-intervention elsewhere).

1900: The United Kingdom remains intact, though tensions in Ireland will soon explode. Britain and America are now close allies. Britain's overseas holdings have been formalized as the **British Empire**, an administrative and cultural institution that is a major source of national pride. Due to **Westward Expansion**, the United States now stretches from coast to coast, though at the cost of the forced relocation of indigenous peoples. Victory in the **Spanish-American War** of 1898 puts America almost in the position of having an Empire (Cuba, Puerto Rico, and the Philippines), but it will pull back.

6. Flip chart: Suffrage

1800: Less than 5% of the [male] population in Britain effectively have the vote. In the US, voting is determined on a state-by-state basis, and generally restricted to men of property, but the proportion is greater than in Britain.

1900: In both countries, voting rights have not yet been granted to women, but are now universal for men; voters in America include both White and Black, but not most Indians.

7. Flip chart: Emancipation

1800: Britain is a leading carrier in the slave trade, and its merchants make large profits… but it would lead the world in abolishing the trade. By contrast in America, slave labor is so integral to the Southern economy that the abolition movement will take much longer to gain traction.

1900: Slavery in the Americas is no longer a British concern, though one might raise questions about treatment of indigenous people in parts of the Empire. American slaves have been freed by the Civil War… but America still has difficulty coming to terms with the resultant Black population.

8. Flip chart: Industry

1800: Britain is the epicenter of the **First Industrial Revolution**, the switch from handwork done at home to production in factories with the aid of machines. In America, the impact of industry is as yet localized and relatively small.

1900: Britain remains a leader in industry and transport, but the **Second Industrial Revolution**—mass production, consolidation of resources, and a network of transport and communication, powered by coal and electricity—is primarily an American phenomenon.

9. Flip chart: Leisure

1800: In Britain, leisure is almost exclusively the privilege of the upper classes. For others, leisure opportunities are greatly restricted by heavy work requirements, often for children as well as adults. In America, the more rural lifestyle at the beginning of the century allows a more natural balance of work and leisure… but increasing urbanization will soon bring the situation closer to that in Britain.

1900: In Britain, legislation has reduced working hours and curbed child labor; more enlightened manufacturers have seen the importance of regular holidays and team sports as a means of increasing efficiency and loyalty; and a **leisure industry** has grown up including sports, seaside excursions, and (in the cities) theater and music. The situation is similar in America, except that it has developed its own patterns of leisure and for the most part its own sports.

10. Flip chart: Literature

1800: Britain has numerous poets and novelists of international stature, whereas America, as a new country, has no writers with international acclaim (though **Washington Irving** would soon gain a European following).

1900: Britain's literary eminence continues in both fiction and poetry, with some writers (e.g. **Hopkins**) moving markedly towards Modernism. And by the end of the century, America had produced several authors of world stature (e.g. **Hawthorne**, **Melville**, **Twain**) and at least one notable expatriate (**James**)—though none are as well known internationally as they would later become.

11. Flip chart: Art

1800: The British artists **Turner**, **Constable**, and others at the forefront of European Romantic painting. For American-born artists, it seemed necessary to go to London in order to succeed (e.g. **West** and **Copley**, who stayed there, and **Stuart**, who returned). When America does forge a distinctly American style around 1825, the **Hudson River School**, its artists are all British or German immigrants.

1900: British painting continues strong, but is no longer at the forefront of European practice. While immigrant artists continue to make a mark in America, there are new groups eschewing European influence, and tackling American subjects in realistic style.

12. Flip chart: Music

1800: There is virtually no significant home-produced classical music in either country.

1900: Both countries show significant signs of renaissance in classical music, while remaining relatively insular in context. In America, however, developments in non-classical music such as **folk**, **popular song**, and **ragtime** will unleash influences that will eventually be felt worldwide.

13. Joplin: *Great Crush Collison March*, cover

Time for a piece of actual music. More **Scott Joplin** (1868–1916), this time celebrating an occasion so bizarre you could only put it down to Milennial Madness. Except this took place four years earlier, in 1896, and where else but in Texas? Apparently a railroad manager called **William Crush** thought it would be a good idea to stage a head-on collision between two steam locomotives. So he hired a **Ringling Circus** tent, set up a temporary city called "Crush" a few miles from Waco, and laid on 30 excursion trains to view the event. The railroad company made a huge profit, but the locomotives exploded, two people in the crowd were killed, many more were injured, and the photographer who took the photo I'll show in a moment lost an eye. Crush was immediately fired, but apparently the public were prepared to accept the collateral damage as fair price for such a spectacle, and in the absence of negative publicity—go figure—he was rehired the next day. Joplin wrote his march a month later. The crash I show in my video is actually a later one from the 1930s, staged as political propaganda at the Minnesota State Fair; the two trains are marked **NRA**, for **National Recovery Administration**, and **Old Man Depression**.

14. Joplin: *Great Crush Collison March*, video

B. Nostalgia as Subject

15. Section title B (posters for *Merrie England*)

Those were posters for *Merrie England,* a light opera by **Edward German** (1862–1936) and **Basil Hood**. It premiered in 1902 at the **Savoy Theatre** in London, which was built to house all the **Gilbert and Sullivan** operas; this is very much in the same tradition. The plot, such as it is, concerns a letter written by Sir Walter Raleigh to one of Queen Elizabeth's ladies in waiting that reaches the Queen herself. No particular need, then, to call it *Merrie England*—except that this nostalgia for a supposedly golden past was a persisent sentiment in the late Victorian era. So having just given a section looking back to the start of the century, I want to give you one where looking back is the entire point: **Nostalgia as Subject**.

16. *Merrie England* still

YouTube has a a sampler of excerpts from a 2012 production by an English company called Opera South; I'll give you the link on the website, and we'll sample a few now. The conceit of this particular production is that the setting is in Britain's greatest hour of need, 1940, but various historical characters come in as time-travelers from the past. So you will hear **Sir Walter Raleigh** sing of his "dainty English rose" and the **Earl of Essex** begin his patriotic song, "The Yeomen of England." In between is the last verse of an aria by a character called **Jill-All-Alone**, who rejoices that now a new Queen is on the throne, it is May Day in England she she need no longer be alone. Although I like his voice, it infuriates me that the singer of Essex never looks out at the audience. So for the chorus, I am cutting to a BBC Proms concert with **Sergei Leiferkus**; all right, he has a Russian accent, but he gives it his all!

17. German: *Merrie England*, excepts (Opera South)
18. Kipling: *Puck of Pook's Hill*, covers

You can often catch a *Zeitgeist* as much from children's books as those for adults. Around 1900, a number of books were published that support a vision of an idealized older version of England: Beatrix Potter's *Peter Rabbit*, which I'll come to before the break; E. Nesbit's *Five Childen and It* and *The Story of the Amulet*, each of whose chapters returns to a different period in the past; and *Puck of Pook's Hill* by Rudyard Kipling (1865–1936) which does basically the same thing. Here is Puck's opening song, with my favorite reader, Jonathan Jones.

19. Kipling: Puck of Pook's Hill, Puck's song (Jonathan Jones)
20. Dowson and Swinburne

Some years ago, browsing through the *Oxford Book of English Verse*, I reached the conclusion that by far the favorite mode for English poets was the **Elegy**, or lament for a lost past. Continuing with the favorite "Merrie England" trope of the **English Rose**, which we heard in Sir Walter Raleigh's song, here is a late poem of regret by the short-lived **Ernest Dowson** (1867–1900), written in 1896. I am setting it against the first and last few stanzas of a longer poem, *The Year of the Rose*, written in 1874 by **Algernon Swinburne** (1837–1909). Neither is nationalist, but both are certainly nostalgic. The readers are **Tom O'Bedlam** and **Richard Mitchley**. Let's compare them.

21. Dowson: *The Days of Wine and Roses*
22. Swinburne: *The Year of the Rose*
23. — text of both poems together

So what did we think?

24. Frank Dicksee: *The Two Crowns* (1900, Tate)

Back to my comparison from the syllabus page. The title of the **Dicksee** picture, *The Two Crowns*, may need some explanation. One crown is on the head of the King (or perhaps prince?); the other is the **Crown of Thorns** worn by Christ on the crucifix he is passing; what do you think is the painting's theme?

25. Waterhouse: *I am Half Sick of Shadows*

Alfred, Lord Tennyson (1809–92) published his Arthurian romance *Idylls of the King* in 1859, and what could be more "Merrie England" than Camelot? But he had been interested in Arthurian subjects well before that, for instance in this 1833 narrative poem, *The Lady of Shalott.* This lady—in some versions of the legend she has a title, **Elaine of Astolat**—falls in love with **Sir Lancelot**, whom she sees riding on the other side of the river. Rather, she sees him in a mirror, for she is under a curse that keeps her at her loom weaving the mirror pictures into her tapestry; if she should look directly, she will die. This painting, *I am Half Sick of Shadows*, comes from 1916 and is a probably the last picture in the **Pre-Raphaelite** tradition ever painted, but its artist, **John William Waterhouse** (1849–1917) since at least the mid-eighties. Of course, curiosity gets the better of the Lady of Shalott; she leaves the loom, rushes to the window, and looks out at Lancelot. Then, as in a trance, she gets into a boat and drifts (or in one version is rowed) down the river until she reaches Camelot, by which time she is dead. Lancelot comes down to look at her, and remarks "She has a lovely face."

26. Floating down to Camelot

Virtually all the painters who were part of the **Pre-Raphaelite Brotherhood**, or followed in their footsteps, painted this final journey of the Lady of Shalott. I have put together six of them with a fragment of incidental music that **Sir Edward Elgar** (1857–1934) wrote in 1901 for a play by **Yeats**. In addition to that 1888 piece by **Waterhouse**, the artists are: **Sophie Gengembre Anderson** (1823–1903), the only woman; **John Atkinson Grimshaw** (1836–93), the only one not to have any touch of Merrie-England pageantry; **Arthur Hughes** (1832–1915); George Edward Robertson (1864–1926); and **Edward Blair Leighton** (1853–1922). The dates range from 1870 (Anderson) to 1900 (Robertson).

27. The Lady of Shalott, montage
28. Burne-Jones and Morris: *Vision of the Holy Grail* tapestry (1890)

Here is another Arthurian subject: a tapestry showing Sir Galahad's *Vision of the Holy Grail*. The artist, **Edward Burne-Jones** (1833–98), was one of the original Pre-Raphaelites, but he is joined in this by the designer **William Morris** (1834–96), who put in all the wonderful foliage and supervised the actual task of making the tapestry. For Morris, whom we met before in the class on Architecture, is most notable as the leader of the **Arts and Crafts Movement**.

29. Some William Morris wallpapers

Is the Arts and Crafts Movement just another expression of the **Merrie England Syndrome**? Yes, it is a return to a largely-imaginary past, before the Industrial Revolution threw everything out of whack. But it is more than mere nostalgia, rather a carefully-articulated philosophy, in which laborers would be craftsmen once more, drawing their inspiration from natural forms. Morris even managed to have the best of both worlds, housing his crafstmen in well-designed factories that could produce their art on a commercial scale; the firm he founded still exists.

30. Morris's houses: The Red House and Kelmscott Manor
31. Morris: *News from Nowhere* (1892)

I showed you before the *Red House* which Morris had the architect **Philip Webb** (1831–1915) construct for him in 1859; it is a striking example of his principles of using simple natural materials and forms. In 1870, wanting to get further out of London, he bought a genuinely old house, **Kelmscott Manor**, that had most of the qualities he so admired. He was a writer and printer as well as businessman and designer, and there he set up the **Kelmscott Press**, to produce books on principles that would not have seemed strange to **Gutenberg** or **Caxton**. You can see Kelmscott Manor on the title page of this one, *News from Nowhere* (1892).

32. Delmar Banner: *Beatrix Potter* (1938, London NPG)

Finally, a book of a different sort: *Peter Rabbit*, published in 1902 by **Beatrix Potter** (1866–1943). It may not have the historical Merrie-England hallmarks, but it too is memorializing a vanishing England of thatched cottages and harmonious nature. As this BBC re-enactment shows you, it all started with a letter she wrote to cheer up a sick child, illustrated with drawings of the little animals that lived near her cottage in the Lake District; **Niamh Cusack** plays Beatrix. When the film comes to the actual book, however, it uses cartoon characters and illustrations not by Potter herself, so I am switching to a simple reading of the book itself.

33. Potter: *Peter Rabbit* (1902)
34. Class title 2 (illustration from the above)

[Station Identification]

35. Impasse video (St. Pancras)

Pause for station identification—in this case, Saint Pancras! The Nineteenth Century was an age of massive industrialization, which in turn brought great prosperity. With it came a certain taste for grandeur in design, whether in the Classical or Gothic or some other bastard style. Artistically, though, it was beginning to seem like a dead end.

36. Second-hour menu: architecture/fine arts

One response, as we have seen, was Nostalgia—returning to an idealized past as though the industrial present had never happened. But in this hour, I want to look forward. I'll start with architecture, with a comparison between two remarkably original houses, one British one American, neither at all grandiose. Both belong indisputably to this moment of crisis, but each is *sui generis*, unique. To look at the broader picture, we shall need to turn to the fine arts, which I'll do in the last segment of the class.

C. Two Houses

37. Section title C (Hill House and Willits House)
38. The two houses together

The idea for this comparison came from **Uri Avin**, though I am not sure I will draw the same conclusions. Two houses of around the same size built for private clients in 1902, both by architects of genius. I know one at first hand: **Hill House**, at Helensburgh near Glasgow, built for the publisher Walter Blackie by **Charles Rennie Mackintosh** (1868–1928). The other I know only from photographs: the **Ward Willlits** House, built for a Chicago industrialist by **Frank Lloyd Wright** (1867–1959). A couple of years ago, I put together part of a BBC video with my own montage as a visual tour of the Mackintosh house; here it is.

39. Mackintosh: *Hill House*, video tour
40. Wright: Willits House, proposal rendering

Unfortunately, the only equivalent video of the Frank Lloyd Wright house I can find is rather blurry and the narration is muffled. But it has one great advantage: the interior spaces are shown by actually moving between them, as opposed to the separate shots in the Mackintosh video; Wright's use of the open plan is one of his essential contributions to twentieth-century architecture.

41. Wright: *Willits House*, video tour
42. Interiors of both houses compared

One thing that the two have in common is that both architects were able to design the interiors as well, including all the furniture. Both believed in letting in the light. Mackintosh intensifies it by painting everything white; Wright warms it up by the use of natural wood. It feels like the light of a new century flooding in. But both architects are also continuing the legacy of the **Arts and Crafts Movement** of the previous century.

43. Arts and Crafts designs

How can I say this? Did I not introduce **William Morris** and his cohorts as prime examples of Nostalgia? Yes, works like these clearly look back. [The carving, incidentally, is by **Robert Thompson**, known as "Mousey Thompson" for the mice he uses as his signature.] But they also point forwards in the use of natural materials, and shapes taken from nature rather than academic tradition. In that respect, both houses are descendants of the Arts and Crafts Movement, but in different ways.

44. Mackintosh: Hill House, interior detail

There is virtually nothing in the **Mackintosh** house that would not have required a craftsman to shape it to its unique form, and those forms were indeed based on nature: flowers, stems, and tendrils; he was one of the pioneers of European **Art Nouveau**. Based on nature, yes; natural, no. The artist's interpretation of nature is so highly personal that you never forget its exquisite artifice. Hill House, like most of the interiors Mackintosh created with his wife, feels like a jewel box. I have always been struck by the tension between the practical nature of his constructions and the abstract purity of the art embedded in them.

45. Wright room at the Metropolitan Museum

There is no such tension in **Wright**, whose interiors are quite different; this is a later one, now reinstalled in the Met. There is virtually none of the Mackintosh/Macdonald approach to decoration. Instead, what makes it a descendant of the Arts and Crafts Movement is his use of natural materials and his shunning of historical references, Classical, Gothic, you name it. Those wooden floors and lintels require a craftsman to cut them true and polish them to such a glow, but they are not carved to intricate shapes; all the preliminary work can be done by machine.

46. The two houses together

There is one other respect in which the Wright house is organic. Compare it to the Mackintosh one last time. As its name suggests, Hill House, is built on a hill, its imposing bulk towering above the River Clyde below. The Willits house, by contrast, is low, almost hunkered down; Wright called it "married to the earth." Living in the Midwest, he took inspiration from the broad horizons of the prairies, hence the term **Prairie House** which is applied to the Willits House and its many descendants.

47. Willits House plan
48. Frank Lloyd Wright: *Falling Water*, 1935

As the video explained, the Willits House is build around a central fireplace, with its three main arms stretching out into the garden. The dining room and living room have windows on both long sides, and they open out at the end onto a terrace or porch. This organic marriage of house to landscape would reach its ultimate fulfilment in Wright's 1935 masterpiece, *Falling Water*, where the house is actually built astride a waterfall.

[Another Pause]

49. Ellsworth Kelly and Andy Warhol

America gave two great art movements to the Twentieth Century: **Abstract Expressionism** and **Pop Art**. They involve diametrically different attitudes on the part of the artist: one turning his back on the ordinary world around him, the other reveling in it. American realism was already alive and well in 1900,

and I shall spent the last half-hour with it; abstraction, and modernism generally, was further in the future, but I makes an interesting footnote on Mackintosh.

50. Plant motifs by Mackintosh, Dove, and O'Keeffe

So far as I know, Mackintosh had no direct followers in America as an architect. But you do see American *artists* coming up with much the same principles as he would apply to the fine-art side of his work: taking natural shapes and arranging them as pure form; it is one of the many sources from which would spring American abstraction. You can see it in these works by **Arthur Dove** (1880–1946) and **Georgia O'Keeffe** (1887–1986). But note the dates: 1911 and 1922. If I place myself in 1900, the nominal ending date for this course, I see almost no signs of the approach of modernist abstraction. To assess the vigor of American Art in 1900, you need to get down and dirty to look at the streets rather than the studios.

D. Nostalgia? Never!

51. Section title D (Henri/Luks transform)
52. Henri: *Snow in New York* (1902) and Luks: *Street Scene* (1905)

These are the two paintings I showed in my little montage: a detail of *Snow in New York* by **Robert Henri** [`HEN-rye`] (1865–1929) and *Street Scene* by **George Luks** (1867–1933). Luks was a member of the **Ashcan School** and Henri was its *de facto* leader. The name was coined by a magazine critic several years after the artists had begun exhibiting together; the phrase was "too many pictures of ashcans and girls hitching up their skirts." But, as with the Impressionists, the derogatory phrase was worn by its members as a badge of pride. To quote **Robert Hughes**, Henri "wanted art to be akin to journalism... he wanted paint to be as real as mud, as the clods of horse-shit and snow, that froze on Broadway in the winter." Henri wanted the painted equivalent of the poetry of **Walt Whitman** (1819–92), also a New Yorker. Though written back in 1860, *Mannahatta*, his hymn to the city, drilled right down to the business of the docks and bustle of the streets and sidewalks. The reading is by Whitman himself.

53. Whitman: *Mannahatta*
54. The two pictures below
55. George Bellows: *Both Members of this Club* (1909, NGA)
56. John Sloan: *McSorley's Bar* (1912, Detroit)

In addition to Henri (the final picture), I illustrated that montage with a number of works by **George Bellows** (1882–1925), whose picture of Coney Island we saw last week, and one by **John Sloan** (1871–1951). They mostly come from the earlier part of the Twentieth Century, but the movement itself was well under way in 1900. Here are one more each by Bellows and Sloan: what do they show of American life in the early 1900s?

57. Sloan: *The Haymarket* (1907) and *Sunday: Women Drying their Hair* (1912)

One thing that strikes me is that both show all-male groups. For whatever reason, Bellows generally painted men, if he included figures at all, but Sloan did many pictures of women too. I can't say that the painting of the actual women on the rooftop is especially good, but what Sloan could so is capture an atmosphere, especially under the lights at night.

58. Sloan: *Six o'clock, Winter* (1912) and *Election Night* (1907)

Sloan is the answer to the criticism that all Ashcan School works are dingy and depressing. Although always painting ordinary people, he manages to capture their moments of exuberance, such as this wonderful *Election Night.*

59. Sloan: *Chinese Restaurant* (1907) and Hopper: *Chop Suey* (1929)

Realism would remain a major thread in American art through most of the century. You see it in **Pop Art**, in **Norman Rockwell** and, not so long after the Ashcan painters themselves, **Edward Hopper** (1882–1967). This comparison might be interesting.

60. Sloan: *Chinese Restaurant* (1907, U. Rochester)
61. Hopper: *Chop Suey* (1929, private collection)

I think it is actually a rather weak Sloan, anecdotal and a little anodyne, as opposed to the bold dynamism of the two pictures under the El. The Hopper, by contrast, is one of his strongest. He has not yet really zeroed in on his theme of urban loneliness, but as a formal arrangement of bold shapes and colors it is superb. Hopper succeeds marvelously in bridging the divide I mentioned between art as a record of real life, and the work of art in its own right.

62. Carl Sandburg

In 1914, half a century after Whitman's hymn to Manhattan, **Carl Sandburg** (1878–1967) wrote a paean to his own hometown, Chicago. I'd be interested to hear how you think it differs from the Whitman. The reader is **Gary Sinise** [`suh-NEEZ`]. I thought of illustrating it with a photo-montage also, but the attempt to match found photos to Sandburg's rapid succession of verbal images seemed overkill, so in the end I just contented myself with one.

63. Sandburg: *Chicago,* read by Gary Sinise
64. — still from the above

Whitman, I think, uses only positive images of his city. Sandburg's strength is that he is upfront with the negatives, but uses them somehow to reinforce the positive. Like Sloan at his best, he shows both the upbeat and downbeat sides of urban realism at the same time.

65. Frank Norris: *McTeague*, splash screen

Realist art of the Ashcan School and others is paralleled, or actually slightly preceded, by the American realist novel. Both *McTeague* (1899) by **Frank Norris** (1870–1902) and *Sister Carrie* (1900) by **Theodore**

Dreiser (1871–1945) begin with the familiar trope of an innocent young woman going to the big city and sacrificing her virtue. In both, however, it is the *man* who becomes infatuated with her that is dragged down to death in the gutter (or in McTeague's case, the desert). Of the two, I have chosen to illustrate *McTeague,* because it gave rise to one of the greatest of silent films, *Greed* (1924) by **Erich von Stroheim** (1885–1957). Here is the plot. McTeague, working as a dentist in San Francisco but basically unqualifed, becomes fascinated by one of his patients, Trina Siepe, who has several gold teeth. They marry, and when Trina wins several thousand in the lottery, all seems set for a happy ending. But the win turns her into a miser. She hoards the money and grudges every penny spent on food. When the local authorities discover McTeague's lack of credentials and forbid him to practice, he becomes destitute and desperate. When Trina refuses to help him, he kills her, takes the money and flees. Trina's former fiancé Marcus, hears of the murder, pursues McTeague, and finally catches up with him in Death Valley. They fight. McTeague mortally wounds Marcus, but before dying he handcuffs himself to McTeague, who is thus left marooned in the desert with his useless gold and his pursuer's corpse. Von Stroheim's movie is in black and white, but some sequences are tinted to emphasize the recurrent motif of gold. This clip, which I found on You Tube, is obviously compiled to highlight these sections.

66. Von Stroheim: *Greed*, excerpts
67. Viola Davis as Ma Rainey

The musical equivalent of rban realism is the **Blues**. Blues singing probably dates back to African American music of the late 1800s, but it was not recorded until the 1920s. The first to do so, **Ma Rainey** (Gertrude Pridgett, 1886–1939), began to perform as a teenager, but did not begin recording until 1923. I'll play a couple of verses from one of those early recordings, *Jealous-Hearted Blues*, followed by a sequence from the 2020 film *Ma Rainey's Black Bottom*, based on the play by **August Wilson**. The story at this point concerns the rivalry between Ma Rainey herself and **Levee**, the young trumpeter in her band, who wants her to let his own talent shine. The actors are **Viola Davis** and **Chadwick Boseman**, and their musical voices are dubbed in by **Maxayn Lewis** and **Wendell Brunious**—although Boseman actually learned to play trumpet for this role.

68. Ma Rainey: *Jealous-Hearted Blues*
69. *Ma Rainey's Black Bottom*, excerpt
70. Class title 3 (still from the above)